



Courtesy of Alligator/Ice Cube Records

A.C. Reed



Courtesy of JKC Productions

Below, Joe "King" Carrasco and The Crowns

## Local live music scene highlighted by return performers, local band

By Mick Dyer  
Staff Previewer

The long-awaited return of nationally acclaimed performers such as John Hammond, A.C. Reed, and Helios Creed -- as well as a performance by the Lincoln band Thirteen Nightmares in conjunction with the recent release of its first album -- highlight live music in Lincoln this week.

**Alternative:**  
Tonight, Sideshow, Eleventh Dream Day and Thirteen Nightmares will play at Duffy's, 1412 O St.

Sideshow is a highly caffeinated noise-reggae-thrash band from Lincoln that plays rough-and-tumble 20 beats-per-measure catharsis rock.

Eleventh Dream Day is a nasty big guitar band from Chicago. Many bands play pop music in Chicago. Eleventh Dream Day is

one of the least pop-sounding bands among them.

Thirteen Nightmares is a dark hypnotic guitar throat-and-drum apocalypse band from Lincoln. The anal-expulsive embrace-the-revolution band is performing in conjunction with the recent release of its first album, "Shitride." Helter Skelter.



Friday, Helios Creed will play at Duffy's.

Helios Creed was a longtime member of the San Francisco-based once-you've-heard-it-you'll-never-forget-it electric Wotan band Chrome. Chrome was

a psychedelic industrial mythology noise power band that took control of audiences and made them dance by plugging itself straight into their souls.

At any rate, Creed is an electric shaman.

Helios Creed played at the Drumstick on two occasions during the summer of 1987. He stood with his back to the audience so it couldn't see his odd guitar configurations. And he spoke/sang disturbing and cryptic lyrics through a police bullhorn.

By the end of the night, many audience members had left their bodies -- leaving their shells standing there wide-eyed, motionless and hollow. Some of them still aren't the same.

Creed said he likes the Lincoln audience. That's why he came back. Look out.

See LINCLIVE on 10



Courtesy of the Rosebud agency

John Hammond

## Thirteen Nightmares now tougher, meaner

By Mick Dyer  
Staff Reporter

"Shitride"  
Thirteen Nightmares  
Pravda Records

"I had learned that if you want something, you had better make some noise."  
-- Malcolm X, from his autobiography *Nightmare*

This may be the motto of Thirteen

### album REVIEW

Nightmares. Anyway, it appears on the album insert of its first album, "Shitride."

Thirteen Nightmares has been playing thick noisy guitar bass-and-drum music for more than two years now. Over that period of time, the Nightmares developed a steady local following, took its show on the road, and its members' hair kept growing longer and longer and longer.

And the Nightmares got tougher, tighter and meaner.

Among other things, "Shitride" is a sonic and poetic exposure to the anger, sadness and gentleness inside the Nightmares' collective soul.

Sonic. "Shitride" is a clean and explosive album.

Thirteen Nightmares is well known on stage for its dynamic intensity and for its ability to layer guitars on top of one another to create a dense fluid sound that is bigger than the sum of its parts. The album does an excellent job of recreating all elements of the Nightmares' live sound. Everything comes through, loud and clear, which speaks well for sound engineers Randy Watson, Greg Hill and George Amen.

Poetic. "Shitride" contains some emotionally powerful lyrics.

Most of the lyrics are a stream of consciousness. The attention to small details and the phrasing of words and images are quite revealing.

Also, Greg Cosgrove has a powerful and expressive voice -- ranging from throaty roaring in "The Black and White" to light ephemeral vocals in "St. Christopher" -- which

See NIGHTMARE on 10



Courtesy of Pravda Records

## entertainment SHORTS

### Lied Center to recognize donors for contributions

Donors to the Lied Center for the Performing Arts will be recognized throughout the new \$20 million center.

Sheila Griffin, Lied Center project director, said donors will be acknowledged in a Book of Memory, on a "Donor Wall" or through the naming of certain items or areas in the building.

Those who contributed \$50,000 or more will have an area, such as a lobby, balcony or dressing room, or an item in the building named for them or for someone chosen by the donor.

Johnny Carson has agreed to have the rehearsal hall, known as the black box theater, named for him as a tribute to his support, Griffin said.

Contributors of \$1,000 or more will have their names placed on an annually for display in the street-level lobby.

